

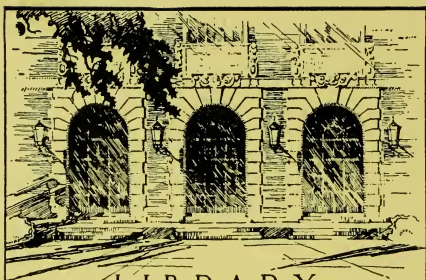
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PUNCTUATION SIMPLIFIED

PRACTICAL ADVICE
TO AUTHORS AND HOW TO
CORRECT PRINTERS'
PROOFS



T. BRIDGES



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PUNCTUATION SIMPLIFIED

WITH NUMEROUS INTERESTING
EXAMPLES.

ALSO

PRACTICAL ADVICE TO AMATEUR AU-
THORS; INSTRUCTIONS HOW TO
CORRECT PRINTERS'
PROOFS, ETC.

BY

T. BRIDGES.

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PREFACE.

The Author of this Manual has, as a Corrector of the Press, had much experience in the treatment of the various phases of Punctuation. The subject is "simplified" in that the definitions and rules, while strictly based on the principles of grammar combined with rhetorical considerations, are stated without the use of grammatical terms (such as noun, pronoun, verb, etc.), and by the numerous examples given, which examples have been carefully selected with a view to their illustrating the rules, and also for their intrinsic literary or other interest.

It is hoped that by a reasonable study of this work those engaged in professions or in business will find it of practical value, and the general public be enabled to make their correspondence clearer.

The Author's acknowledgments are due to Horace Hart, Esq., Printer to the University of Oxford, for permission to use the extracts on pages 64 and 65, treating of the hyphen, from his concise and authoritative "Rules for Compositors and Readers," and to F. T. Larder, Esq., for suggestions after careful reading of the proofs.

PREFACE TO THE THIRD EDITION.

IN less than a year from its first publication it has become necessary to issue a third edition of this Manual.

The text of this edition is practically the same as that of the first and second editions, but there is one additional page, giving instructions how to correct printers' proofs. This very serviceable page is taken, by permission of Messrs. Hazell, Watson, and Viney, Ltd., from the 1900 edition of "Hazell's Annual," a work which stands in the first rank of books of reference.

The Author hopes that the subject of Punctuation will in the near future be taught separately in the more advanced classes of our schools, since the present-day commercial requirements of an educational system manifestly demand it.

PREFACE TO THE FOURTH EDITION.

THE third edition, of five thousand copies, having been exhausted in six months, this fourth edition is now issued. In it there are two detailed explanations of Rules more or less disputable (Rule IV., p. 9), on the use of the comma after the number of an address, and its use before the dash (Rule II., p. 51); an important example of a statement previously made, as to the use of the semi-colon, but not formulated as a distinct Rule (Rule II., p. 28); and an extra page, taken, by permission of the Editor, from an article in *T.P.'s Weekly*, giving some very sound advice to amateur authors.

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PUNCTUATION SIMPLIFIED

THE COMMA.

THE COMMA is the most frequently used of the points, and it will be necessary to study its use in full detail.

The Comma marks the smallest division in a sentence, and usually indicates the briefest pause in delivery.

Rule I.—The word or words which indicate the person addressed must be separated from the rest of the sentence by a comma. *Examples:—*

Dear Mother, I am writing to let you know, etc.
John, to be idle is the most ruinous thing in the world.

Morning is the best time to study, my son.
The whirl of London, though seemingly chaotic, is really well regulated, Albert.

I think, James, you have not tried to succeed.
I am very glad, my dear, that you have returned.
Come, companion of my toils, let us take fresh courage.

This, my lords, is a perilous and tremendous moment.

Sir, the declaration will inspire the people with increased courage.

I have, Sir, nothing to answer to your protest.

I am, dear Sir, yours faithfully.

Thou who despisest the outward form, lose not the inward spirit.

Rule II.—The connecting words and phrases below in italics, and others of a similar character, are followed by a comma when they commence a sentence, and a comma is placed before and after them when they are used between sentences: *Again, finally, besides, first, firstly, hence, however, lastly, moreover, namely (viz.), nay, now, then, therefore, thus, too, why, well, to wit, indeed, in fact, no doubt, of course, that is (i. e.), in short, on the other hand, accordingly. Examples:—*

Again, perfection requires that each quality should be without debasing alloy.—Perfection requires, again, that each quality should be without debasing alloy.

Finally, let me repeat what I stated at the beginning of my lecture.—Let me repeat, finally, what I stated at the beginning of my lecture. Besides, it may be of the greatest advantage to you.—It may, besides, be of the greatest advantage to you.

Why, these are testimonies of what the unfriended may do.

In fact, there was such a scarcity of provisions that death from starvation threatened the besieged.—There was such a scarcity of provisions, in fact, that death from starvation threatened the besieged.

However, he soon relinquished his fruitless efforts.

— He soon, however, relinquished his fruitless efforts.

Indeed, his disposition was not genial.— His disposition, indeed, was not genial.

To Greece we are indebted for the three principal orders of architecture, viz., the Doric, the Ionic, and the Corinthian.

Rule III.— Such words as *however, now, then, too, indeed*, are, the preceding rule notwithstanding, not separated by a comma when used as below. *Examples*:—

However contrary to our own, we must pay some deference to the opinions of others.

Now I repeat my arguments in favor 'of the doctrine.

Then shall I know even as also I am known.

We look at all things too exclusively from our own point of view.

It is indeed beautiful! — Jones and Smith were players indeed.

Rule IV.— When four or more figures are used, a comma is placed before every three from the right end. *Examples*:—

There are 1,760 yards in a mile.

The Rocky Mountains rise 12,500 feet above the level of the ocean; the Andes, 21,440 feet.

The sun is 883,210 miles in diameter, about 2,774,692 miles in circumference, and about 95,000,000 miles distant from the earth.

This rule does not apply to dates, and when round numbers are used without comparison with other numbers it is customary to put them in words. *Example:—*

The population of China in 1743 was about fifteen millions.

A comma is used after figures which precede the name of a street. (This is a much disputed rule, and in lists and non-literary matter the comma is for convenience, though undesirably, often omitted after the figures by the printer. Its insertion is, however, necessary both for clearness of indication and as a natural breath-pause.)
Examples:—

Dr. Smith resided at 16, North Street.

The offices of the National Music Company are at 72, Wabash Ave., Chicago.

Rule V.—The comma is placed before a quotation which forms a sentence in itself. *Examples:—*

There is much in the proverb, “Without pains, no gains.”

A celebrated modern writer says, “Take care of the minutes, and the hours will take care of themselves.”

But when the words quoted run straight on with the words introducing them, or are preceded by *that*, no comma should be used before the quotation. *Examples:—*

Coleridge said he had the habit of seeking for the
“good and beautiful” in all his eye beheld.

Experience of life teaches us that “it is a great
loss to lose an affliction.”

It may be laid down as an unfailing and universal
axiom that “all pride is abject and mean.”

A comma is placed before an expression which
resembles a quotation. *Examples:—*

I say unto all, Watch.

I reply, I do and must regard heaven as a world
of intercourse and sympathy.

Rule VI.—When the words *and*, *or*, *nor*, join
two other words in close connection, no comma is
used. *Examples:—*

Pay supreme and undivided homage to goodness
and truth.

Virtue or vice predominates in every man or
woman.

An unjust merchant is neither loved nor respected.

Rule VII.—When the same words, or words of
practically the same meaning, are not joined by
and, *or*, *nor*, etc., a comma is used between them.
Examples:—

Lend, lend your wings.

Sound, sound the tambourine! Strike, strike the
mandoline!

The outward, material world is the shadow of the
spiritual.

Never was beheld a child fairer, more beautiful.

Rule VIII.—When a word is emphasized by repetition, or amplified as in the three concluding examples to this rule, a comma is placed after both the first and second words. *Examples:*—

Verily, verily, I say unto you.

On, on, when honor calls!

Rest, rest, perturbed spirit!

Thought, thought, is the fundamental distinction of mind.

Reason, virtue, answer one great aim.

The earth is filled with the labors, the works, of the dead.

The world that is outward, material, is the shadow of that which is spiritual.

Rule IX.—The comma must be omitted between two words when the first is inseparable from the second in order to express what is usually conveyed by one word, or is otherwise practically part of the second word. *Examples:*—

The Emperor possessed a beautiful white horse.

The part was remarkably well performed.

The poet Milton was blind.

He himself was never known to complain.

Rule X.—When a *series of words* of the same class is used together, a comma is placed between each. *Examples:*—

Industry, honesty, and temperance are essential to happiness.

Alfred the Great was a brave, pious, and patriotic prince.

The spirit of the Almighty is within, around, and above us.

Rule XI.—When the *first* of a series of three words of the same class is preceded by a word which applies to the first and not to the other words, the comma is omitted between the second and third words. *Examples*:—

The characteristics of his mind were real greatness, strength and sagacity (*real* belonging to greatness only, not to strength and sagacity). There was much true eloquence, thought and inspiration in his words (*true* belonging to eloquence only, not to thought and inspiration).

Rule XII.—If the last word in a series is *not* joined to the others by *and*, *or*, *nor*, etc., and does not end a sentence, a comma should be placed after it. *Examples*:—

Reputation, virtue, happiness, depend greatly on the choice of companions.

Ease, indulgence, luxury, sloth, are the sources of misery.

Rule XIII.—If the last word in a series *is* joined to the others by *and*, *or*, *nor*, etc., and does not end a sentence, no comma should be placed after it. *Examples*:—

Reputation, virtue, and happiness depend greatly on the choice of companions.

Ease, indulgence, luxury, and sloth are the sources of misery.

Rule XIV.— In cases where three words of the same class are placed together, *but do not form a series*, the word “and” coming between the second and third, a comma is placed after the first word. *Examples:*—

In Paradise, Adam and Eve reigned supreme.

In reference to time, hours and days are of great importance.

In respect to eternity, years and ages are nothing.

According to the Thomsonian philosophy, heat and cold are antagonistic identities.

Rule XV.— When groups of words of the same class are connected by *and*, *or*, *nor*, a comma should not be used to separate them, the effect otherwise being stilted. *Examples:*—

Let us freely drink in the soul of love and beauty and wisdom from all nature and art and history. All that charms the eye or the ear or the imagination or the heart is the gift of God.

Rule XVI.— A comma should be used to separate any words coupled together from other such coupled words. *Examples:*—

A Christian spirit may be manifested to Greek or Jew, male or female, friend or foe.

Sea and land, heat and cold, life and death, are parts of the same great scheme.

The poor and rich, the weak and strong, have all one Father.

We should be devout and humble, cheerful and serene.

Rule XVII.— When a word is repeated immediately after its first use, a comma should be placed between the words repeated. *Examples:*—

Whatever is, is right.

Who does nothing, nothing knows.

Rule XVIII.— When a person or thing referred to commences a sentence, and is mentioned again, another word being used (*He, Socrates*), at the close or in the closing clause of a sentence, a comma should be used before the second mention. *Examples:*—

He was a distinguished philosopher, Socrates.

He seemed wanting in every good affection, Nero.

The careless poet of Avon, was he troubled for his fame?

He groweth rich, that fawning and supple parasite.

Thy rod and Thy staff, they comfort me.

Rule XIX.— Where a word or phrase is followed by another word or phrase for the purpose of description, emphasis, development, contrast, or explanation, a comma is placed before such addition, and also after it if the sentence is unfinished. *Examples:*—

The butterfly, child of the summer, (*description*) flutters in the sun.

Homer, the greatest poet of antiquity, (*description*) is said to have been blind.

He, and he only, (*emphasis*) is worthy of our supreme affections.

Poesy is love's chosen apostle, and the very almoner of God (*development*).

Mahomet was a native of Mecca, a city in Arabia (*explanation*).

The wisest of the Jewish kings, Solomon, (*explanation*) became a fool.

The laverock, or lark, (*explanation*) is distinguished for its singing.

Strong proofs, not a loud voice, (*contrast*) produce conviction.

False delicacy is affectation, not politeness (*contrast*).

Rule XX.—The comma is omitted when two contrasted words are united by *but*, *though*, *yet*, *as well as*. *Examples*:—

Cæsar delivered his orations in elegant but powerful language.

He was a great though an erring man.

Milton burned with a deep yet calm love of moral grandeur.

Hercules had the strength as well as the courage of the lion.

Rule XXI.—The above rule is varied when the words *not* or *though* precede words connected by *but* or *yet*, and a comma is inserted. *Examples*:—

Not beautiful, but graceful.

Though black, yet comely.

Though deep, yet clear; though gentle, yet not dull.

Though the mills of God grind slowly, yet they grind exceeding small.

Rule XXII.—If a sentence which is complete in itself is continued by an explanatory or contrasted clause, joined to it by *but, for, and, etc.*, a comma is used to separate the two sections.

Examples:—

We promise according to our hopes, but perform according to our fears.

Economy is no disgrace, for it is better to live on a little than to outlive a great deal.

A good conscience is a continual feast, and proves a spring of joy amidst the greatest distresses.

Rule XXIII.—*Where a sentence expresses an uninterrupted flow of thought, no comma is admissible in any part of it, though on a strict application of some of the rules relating to phrases modifying or illustrating other phrases a comma might argumentatively be placed. This is an important rule, the non-intuitive perception of which in practice destroys the flow and force of much rhythmic composition. Examples:—*

To be totally indifferent to praise or censure is a real defect in character.

The good taste of the present age has not allowed

us to neglect the cultivation of the English language.

In exact proportion to the weight of the truth or the grandeur of a thought was the degree of punishment meted out to him.

Past history is full of the pains and penalties visited upon the individual who disturbed the established order of things by initiating a new truth or living thought.

This deeper silent life we can only hope to discern and influence by reaching those broad decisive currents of the thought and feeling of our time which carry all minor issues with them.

In China to this day there is no recognition in their national worship or purely indigenous literature of what our theologians call the sense of sin.

The early Celts who laid the foundations of our British civilization were far removed by nature and by political education from the vulgar type of barbarians with whom the slavish following of Roman and ecclesiastical tradition has filled both our learned and popular histories.

Rule XXIV.—The use or non-use of the comma before *who*, *which*, and *that* is a source of difficulty, but this need not be if it is remembered that the comma is placed before *who*, *which*, and *that* when these words are explanatory of or additional to what has gone before, and omitted when they are merely a necessary part of the preceding word to indicate the precise kind meant. *Examples:—*

The child was attached to Jane, who loved him dearly (*explanatory*).

Avoid rudeness of manners, which must hurt the feelings of others (*explanatory*).

What is more wonderful than the human eye, that sees all around? (*additional*.)

The following are examples showing the precise kind of boy, season, and actions meant, and therefore not requiring the comma before *who*, *which*, and *that*: “a boy who is attentive,” not any boy; “the season which brings our affections to the test,” not any season; “actions that are of themselves ungracious,” not any actions.

Every teacher must love a boy who is attentive and docile.

Death is the season which brings our affections to the test.

Urbanity often lends a grace to actions that are of themselves ungracious.

Rule XXV.—The same rule applies to *clauses* as to words, those inserted as explanatory requiring the comma before and after them, and those which are restricted to a precise definition of words which would otherwise be incomplete not requiring commas either before or after them. *Examples*:—

Macpherson, who has given us some highly original images, (*explanatory*) spoils half his work by forgetting that his bard was a Gaul.

Slaves and savages, who receive no education, (*explanatory*) are proverbially indolent.

The memory of the eyes that hung over a man in infancy and childhood will haunt him through all his after life (*restrictive*).— (“The eyes that hung over,” not any eyes, and therefore no comma before or after.)

There is a philosophic spirit which is far more valuable than any limited acquirements of philosophy (*restrictive*).— (“The philosophic spirit which is far more valuable,” not any spirit.)

Rule XXVI.— Parenthetical phrases and short expressions are separated by commas from the other portion of the sentence. Parenthetical phrases are parts of sentences necessary to their full meaning, whereas parentheses (*see* p. 47) are capable of being omitted without necessarily impairing the sense. *Examples*:—

The sun, with all its attendant planets, is but a very little part of the grand machine of the universe.

The benevolent and pious man, even when persecuted, is, on the whole, a happy man.

Books, regarded merely as a gratification, are worth more than all the luxuries on earth.

Study, I beseech you, to store your minds with the exquisite learning of former ages.

It is mind, after all, which does the work of the world.

The ship leaps, as it were, from billow to billow. Thou knowest, come what may, that the light of Truth cannot be put out.

Simple truths, when simply explained, are more easily comprehended, I believe, than is commonly supposed.

Rule XXVII.—A comma is inserted after a phrase which is introductory to, or explanatory of, the remainder of the sentence. *Examples:—*

Generally speaking, the conduct of that man is honorable.

Crowded in filth, the poor cease to respect one another.

Cradled in the camp, Napoleon was the darling of his army.

Speaking in round numbers, he made one hundred thousand dollars.

Raising his head from the earth, man looks before and after.

Rule XXVIII.—When one section of a sentence relates to or modifies another section, and the parts are closely connected in sense, a comma is not necessary between the two sections. *Examples:—*

Cultivate your intellectual powers by habits of study and reflection.

The idea is very happily applied under one of its forms.

A year is much in human life to the very young and very old.

But the comma must be inserted when words which break the direct connection (as those printed in italics in the examples) are introduced between one section of a sentence and another.

Examples:—

Cultivate your intellectual powers, *especially* by habits of study and reflection.

The idea is very happily applied, *at least* under one of its forms.

A year is very much in human life, *particularly* to the very young and very old.

Rule XXIX.— When a sentence is inverted, the inverted portion should be divided by a comma from what would otherwise have been the commencement of the sentence. In the examples (1) and (2) is shown in italics what is meant by an inverted sentence, with the comma properly placed. *Examples:*—

(1) Old age presents a scene of tranquil enjoyment to the wise and good.—*To the wise and good*, old age presents a scene of tranquil enjoyment.

(2) Sight is the most perfect and delightful of all our senses.—*Of all our senses*, sight is the most perfect and delightful.

It is, however, not necessary to insert a comma between brief inverted phrases where no obscurity of sense is created by its omission. *Examples:*—

(1) Humanity is built on pity.—*On pity* humanity is built.

(2) The mind is peculiarly ductile in infancy.—*In infancy* the mind is peculiarly ductile.

Rule XXX.— When one part of a phrase is dependent on another part for its completion,

the two parts are separated by a comma. The first part of such phrases usually implies a condition, or limitation or expansion of idea.

Examples:—

Since none enjoy all blessings, be content with a few.

Andrew went to California, where he does a flourishing business.

Make up your mind to do a thing, and you will do it.

Fill thy heart with goodness, and thou wilt find that the world is full of good.

When pride cometh, then cometh shame.

Rule XXXI.—When two related expressions are united by *as* or *than*, no comma is used.

Examples:—

Men are never so easily deceived as when they plot to deceive.

Do not spend more time in bed than is required for sleep.

Rule XXXII.—But when any other word than *as* or *than* unites two such related expressions, a comma is used. *Examples:—*

If you know that your object is good, then without hesitation seek it.

Though Truth is fearless and absolute, yet she is meek and modest.

Such as the tree is, such will be the fruit.

Rule XXXIII.—When two or more phrases or clauses are complementary to each other, a comma is used between each phrase, and at the end of the last phrase if the sentence is not completed. *Examples:*—

Suffering often calls forth our best feelings, and the highest energies of the mind.

Speak as you mean, do as you profess, and perform what you promise.

Regret for the past, grief at the present, and anxiety respecting the future, are plagues which affect the generality of men.

Rule XXXIV.—In a compound sentence, words that are understood, but omitted, should be represented by a comma. *Examples:*—

The benevolent man is esteemed; the pernicious, condemned.

The young are slaves to novelty; the old, to custom.

But when short clauses are joined by *and*, *or*, *nor*, *but*, or when a series of clauses is given, the comma should be omitted where the word is understood, and a comma be inserted after the first clause. *Examples:*—

Life is precarious, and death certain.

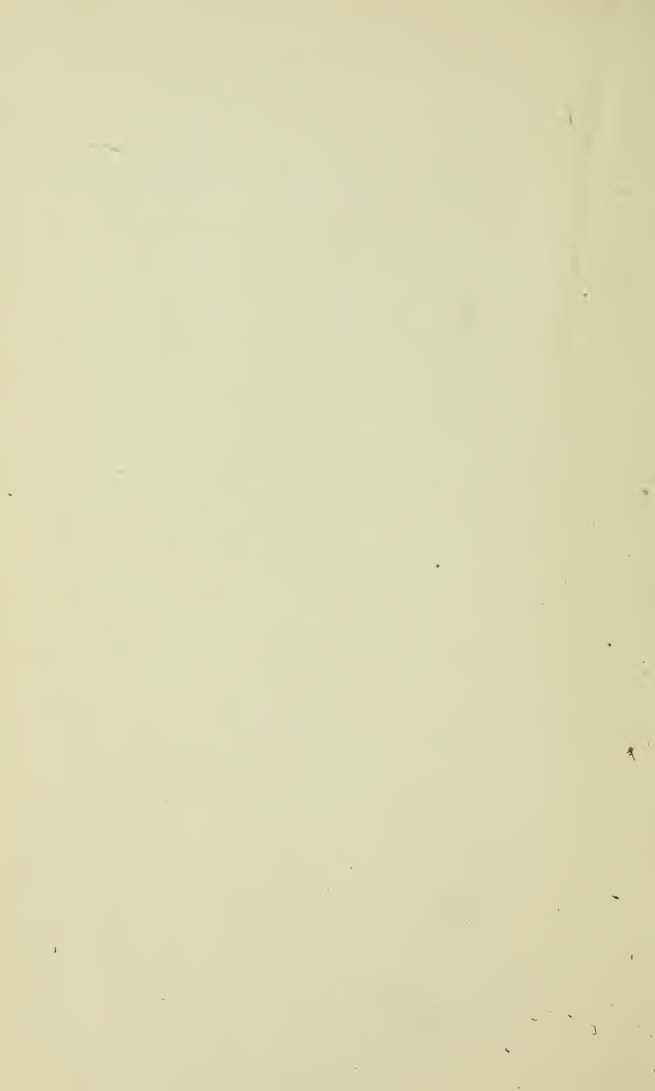
Concession is no humiliation, nor admission of error any disgrace.

Mathematicians have sought knowledge in figures,

philosophers in systems, logicians in subtleties, and metaphysicians in sounds.

Some men are eminent for what they possess, some for what they achieve, and others for what they are.

Note.—In Rules XIX., and XXIV. and XXV. the words “contrast,” “description,” “development,” “explanatory,” etc., printed in italics, are placed in parenthesis before the comma when the comma is necessary to the particular phase of the Rule. The use of the comma before a parenthesis or dash depends on whether the comma belongs to the preceding clause irrespective of the introduction of the parenthesis or dash.



THE SEMI-COLON.

THE SEMI-COLON [;] is a point which is used when one part of a sentence is not quite so closely related to the other part as when a comma is used. It may be said to indicate a slight development of the original thought. Its use must therefore depend on whether or not the character of the composition—philosophic, scientific, or purely literary—requires nice distinction in order to bring out the full meaning of the writer (*see* Rule II.). In philosophic and scientific works it is generally necessary to use the semi-colon where a comma would be used in ordinary composition. The rules given here show its more general use, though its stricter application has not been lost sight of.

Rule I.—Short, but slightly connected, complete sentences should be separated by a semi-colon. *Examples:*—

We love liberty; we glory in the rights of men;
we glory in independence.

There is good for the good; there is victory for
the valiant; there is spirituality for the spir-
itual.

The epic poem recites the exploits of a hero;
tragedy represents a disastrous event; comedy

ridicules the vices and follies of mankind; pastoral poetry describes rural life; and elegy displays the tender emotions of the heart.

Rule II.—When it is desired to indicate more emphatically the various statements in a sentence otherwise capable of being separated by the use of a comma, a semi-colon is used.
Example:—

“These thirty-seven volumes,” says Mr. Frederick Harrison in his notice of “The Complete Ruskin,” “contain enough teaching about buildings to equip a leading authority in Architecture; enough teaching about Painting to found a school; enough material to base a general history of Art; enough history to give a new reading to the Middle Ages; enough about Poetry to make a master in criticism; enough of Economy to create a special type of Socialism; enough verse to rival an average minor poet; enough of perfect prose to place him beside Bacon and Burke for his inimitable style.”

Rule III.—When a sentence is otherwise complete in itself, and an addition in the nature of an afterthought, or an expansion or sequence of the primary statement, is made to it, a semi-colon is used between such sentence and the addition. *Examples:*—

It is the first point of wisdom to ward off evils;
the second, to make them beneficial.

The noblest prophets and apostles have been chil-

dren once; lisping the speech, laughing the laugh, thinking the thought, of boyhood.

So, also, we play with the words of the dead that would teach us, and strike them far from us with our bitter, reckless will; little thinking that those leaves which the wind scatters had been piled, not only upon a gravestone, but upon the seal of an enchanted vault.

Rule IV.—When sections of a sentence are divided by a comma, a semi-colon is placed between each section. *Examples:*—

In a lawyer's hands we trust only our property, but that is an important trust; in a physician's, a far more important trust, our lives.

In the hope of a dynasty, Napoleon upheld the Crescent; for the sake of a divorce, he bowed before the Cross; the orphan of St. Louis, he became the adopted child of the Republic; and, with a parricidal ingratitude, on the ruins both of the Crown and the Tribune he reared the throne of his despotism.

Note.—A semi-colon is sometimes placed before *viz.*, *i.e.*, *to wit*, when they precede *details* of statement, as, for example, "Some men distinguish the period of the world into four ages; viz., the golden age, the silver age, the bronze age, and the iron age." But the use of the semi-colon in such cases is not recommended.

THE COLON.

THE COLON [:] is used when the part which follows it has but a remote connection with the part which precedes it, and yet is sufficiently a portion of the whole as not to justify its entire separation by the use of a full point. The colon is seldom used in ordinary composition except before an enumeration of details, but in distinctly literary and philosophic works its use is frequent and effective.

Rule I.—A colon is used when a complete clause is not joined by *for*, *but*, *and*, etc., to an additional clause which illustrates, or expands the idea of, the first clause. *Examples*:—

Avoid affectation: it is a contemptible weakness.

Endeavor to excel: much may be accomplished by perseverance.

Nor was the religion of the Greek drama a mere form: it was full of truth, spirit, and power.

Rule II.—A colon is used before a quotation unless the quotation is short and closely connected with the words preceding it. *Examples*:—

Silvio Pellico, in his excellent work, "The Duties of Man," thus remarks: "To love our country

with truly elevated feeling, we ought to begin by supplying it, in ourselves, with citizens of whom that country need not be ashamed."

Ruskin, writing on the subject of lying, says: "Do not let us lie at all. Do not think of one falsity as harmless, and another as slight, and another as unintended."

An example of a short quotation, referred to in Rule II., not requiring to be preceded by a colon, is as follows:—

In reply to my question he answered, "No."

Rule III.—A colon is used before a definite statement, or a course of reasoning, as distinct from any actual quotation, when formally introduced. *Examples*:—

Be our plain answer this: We will not submit to arbitrary dictation.

Now, pray, remember this: Unmixed carbonic acid gas, when inhaled, is a deadly poison.

When the love of fame acts upon a man of genius, the case appears to stand thus: The generality of the world, distinguished by the name of readers, observe, with a reluctance not unnatural, a person raising himself above them.

Rule IV.—A colon precedes a report of a speech when the actual words of the speaker are used. *Example*:—

The Chairman, addressing the meeting, said: My lords, ladies, and gentlemen, it gives me great

pleasure to bring before your notice the cause we all have so much at heart.

Rule V.—Numerical statements, lists of articles, and enumeration of subjects, are preceded by a colon. *Examples*:—

In 1902 the Registrar's returns for England and Wales were: Births, 940,509; marriages, 261,750; deaths, 535,538.

A glance round the room showed its contents to consist of the following: a table, two chairs, a couch, and a few miscellaneous articles.

Let us take, in illustration, three poets, in an ascending scale of intellectual precedence: Keats, the representative of sensitiveness; Byron, of wilfulness: Shakespeare, of self-direction.

Rule VI.—The part of a sentence introducing passages which are sub-divided by commas and semi-colons is followed by a colon. *Examples*:

The scene before him was grand in the extreme: the hills, rock-ribbed, and ancient as the sun; the vales, stretching in pensive quietness between; the venerable woods; rivers, moving in majesty; the complaining brooks, making the meadows green; and around all, old ocean's grey and melancholy waste.

To him who, in the love of Nature, holds commune with her visible forms, she speaks a various language: for his gayer hours, she has a voice of gladness, and a smile, and eloquence of beauty; and she glides into his darker musings with a

mild and gentle sympathy that steals away their sharpness ere he is aware.

Rule VII.—When sentences comprising passages which are sub-divided by commas and semi-colons are terminated by words which summarize or contrast the preceding portion, a colon is used before such terminating words. *Examples*:—

Everyone must, of course, think his own opinions right; for if he thought them wrong, they would no longer be his opinions: but there is a wide difference between regarding ourselves as infallible and being very firmly convinced of the truth of our creed.

The poorest artisan in Rome, walking in Cæsar's gardens, had the same pleasures which they ministered to their lord; and although, it may be, he was put to gather fruits to eat from another place, yet his other senses were delighted equally with Cæsar's: the birds made him as good music, the flowers gave him as sweet smells, the air was as good, and the beauty and order of the place as delightful.

THE PERIOD, OR FULL POINT.

The strictly legitimate use of a period or full point [.] is very limited, being confined to the termination of a complete and independent sentence which is not exclamative or interrogative.

Rule I.—A sentence which is complete in itself is usually closed with a full point. *Examples:—*

Truth is the basis of every virtue.

The right is the supreme good, and includes all other goods.

This calamity is peculiar to man. The inferior tribes knew nothing of it. They obey the laws of their life.

Rule II.—A full point is used after abbreviations of words, initials, between shillings and pence, and after and between letters of the alphabet when used instead of numerals. Before decimals the full point is inverted, and no point is used between the two capital L's in LL.D. and LL.B. *Examples:—*

Dr. H. Marsh, F.R.S., LL.D., Bishop of Peterborough, b. 1757, d. 1839.

W. H. Marshall, jun., Esq., M.D., F.R.S., F.A.S., succeeded his father on his retirement from practice.

The resolution was carried *nem. con.* (*nemine contradicente*).

The average was 5·3 in one case, 5·36 in another, and 14·152 in another.

The price was raised from 13s. 4d. to 15s. 10d., and later to £1 2s. 6½d.

The learned divine referred to Gen. vi. 12, 13; Psalm lxxv. 2, lxxviii. 39; Acts ii. 17, and 1 Cor. i. 29.

Edward VII. succeeded to the throne January 22nd, 1901. James IV. fell at the battle of Flodden.

Julius Cæsar invaded Britain B.C. 55 and 54. The Roman period embraced 465 years, from B.C. 55 to A.D. 410.

We left by the Grand Central through express from 42nd St., at 4.25 p.m. and arrived at Poughkeepsie at 6.23 p.m.

The sun rose at 4.26 a.m. and set at 7.46 p.m.

M.DCCC.LV. (1855). (Capital letters are sometimes used for figures in this way in title-pages of books and in inscriptions.)

Note.—It is permissible to use a full point between two parts of a short sentence, joined by *but*, *and*, etc., and between two parts of a long sentence when either of the parts can be sub-divided. Examples of the use of the full point between two parts of a short sentence are frequent in the Bible, and examples of its use between long sentences are to be met with in works of a literary and philosophic character; but for the purposes of this Manual a brief statement as to its use in these respects, since it

is not general and depends largely on the author, is deemed sufficient. The use of the full point in title-pages, catalogues, head-lines, etc., is also not detailed here, since it varies in different printing-houses.

THE INTERROGATION.

THE NOTE OF INTERROGATION [?] indicates that a question is asked, though a reply may not be necessarily expected.

Rule I.—The interrogation is placed at the end of a question, and usually terminates the sentence in the same way as the full point.

Examples:—

What time is it? Are you going? Do you think so?

Who can look only at the muscles of the hand, and doubt that man was made to work?

There is much in him that is commendable, is there not?

Rule II.—When it is stated that a question has been asked, or an enquiry is made which is not in its construction a direct question, the note of interrogation should not be used. *Examples:*

I was asked if I would stay.

I shall be glad if you will inform me whether I am right in my surmise.

The question is not what we might actually wish with our present views, but what with juster views we ought to wish.

Rule III.— Sometimes a question is interrogative in sense though assertive in construction, but in such cases a note of interrogation is used.

Examples:—

“You will stop to dinner?” “You are an Irishman?”

“There is nothing I can do for you?”

“You are not a teetotaller?”

The Phœnicians invented letters, but what did they do with them? Apply them to the record, the diffusion, transmission and preservation of knowledge?

Rule IV.— When several successive questions, though connected in sense, are *distinct in construction*, a note of interrogation should be placed after each such distinct question. *Examples:—*

What glow is on thy face? what sudden light?

“Are there not seasons of spring in the moral world? and is not the present age one of them?”

“What is civilization? Where is it? What does it consist in? By what sign is it known? In short, what does it mean?”

Rule V.— When successive questions are dependent on each other for completion of what is really one sub-divided question, a note of interrogation is placed at the end only, and not also between the parts as in the previous rule.—*Example:—*

Whither now are fled those dreams of greatness; those busy, bustling days; those gay-spent, festive nights; those veering thoughts, lost between good and ill, that shared thy life?

Rule VI.—When a question concludes with some words which are quoted, but which words are not in themselves interrogative, the note of interrogation must be placed outside the marks of quotation. *Examples*:—

Even to the plain, ordinary denizens of this world, what can be more interesting than “the passing crowd” ?

Greece, indeed, fell; but how did she fall? Did she fall like Babylon? Did she fall “like Lucifer, never to hope again” ?

I ask the hon. member, does he mean to imply that our party is vanishing “like pale ghosts”? If so, I ask him, in the words of Hamlet, “Whither wilt thou lead me?” [NOTE.—In this example the last question is embraced in the quotation, and therefore the note of interrogation goes within the quotation marks.]

Rule VII.—When a long quotation is introduced by a question, the note of interrogation should be placed before the quotation; but where the quotation is so short that the fact of its being introduced by a question is not likely to be lost sight of, it is better to precede the quotation by a colon and place the note of interrogation at the end of, and outside, the marks of quotation. *Examples*:—

Who will deny the force of this passage from Ruskin? "And seeing that, of all sin, there is, perhaps, no one more flatly opposite to the Almighty, no one more wanting the good of virtue and of being, than this of lying, it is surely a strange insolence to fall into the foulness of it on light or no temptation." (*Example where the interrogation precedes the quotation.*)

Do you think this proverb is as applicable to-day as it was in Job's time: "Cast thy bread upon the waters, for thou shalt find it after many days"? (*Example where the interrogation follows the quotation.*)

THE EXCLAMATION.

THE EXCLAMATION [!] denotes admiration, surprise, emotion, passion, etc. Its proper use is very effective in certain styles of composition, but there is a general tendency to use it too freely.

Rule I.—The note of exclamation is placed after the word or words constituting a form of address when preceded by O. *Examples*:—

Tremble, O man! whoever thou art.

O Freedom! thou art not, as poets dream, a fair young girl.

O Shakespeare and Nature! which of you copied your pieces from the other's works?

O sacred, wise, and wisdom-giving plant, mother of science! now I feel thy power within me.

The heavens and earth, O Lord! proclaim Thy boundless power.

When, O my countrymen! will you begin to exert your vigor?

Rule II.—The note of exclamation is used after *oh*, *ah*, *alas*, *what*, and similar emotional expressions. *Examples*:—

Oh! you are wounded.

Ah! that was something to remember.

Alas! what can I say?

Alas! those happy days are gone.

What! is it only in dreams that such things occur?

Rule III.—But when *oh, alas, ah, what, how* form the commencement of a phrase which is exclamative as a whole, the note of exclamation is not placed after the word, but at the end of the phrase, the comma being placed after *oh, ah, alas,* or omitted, as the flow of the phrase suggests. *Examples:*—

Oh the grave! the grave!

Oh that men should put an enemy into their mouths to steal away their brains!

Oh, bloodiest picture in the book of time!

Oh, what a glorious part you may act on the theatre of humanity!

Ah the laborious indolence of him who has nothing to do!

Alas for the man who has not learned to work!

Alas that folly and falsehood should be so hard to grapple with!

Alas, poor Yorick! — Alas, my noble boy!

What a piece of work is man!

What noble institutions! what a comprehensive policy! what wise equalization of every political advantage!

How dear to this heart are the scenes of my childhood!

How beautiful is all this visible world! It is beautiful in its action and in itself.

Rule IV.— Apart from exclamative phrases which are commenced by the words dealt with in Rules II. and III., a note of exclamation should be used at the conclusion of any phrase or sentence which is really exclamative in its nature. *Examples:*—

Behold the daughter of Innocence!

Would that we had maintained our humble state!

Praise to the men for whose writings I am the better and wiser!

Impelled by some innate principle, how natural it is for us to scan the face in search of those signs which so readily reveal the hidden depths of psychical life!

Rule V.— When impassioned words are used, or an impassioned speech is introduced by words of address, an exclamation should be used after such words. *Examples:*—

Up, comrades, up!

Out, out, Lucetta! — Live, live, ye incomparable pair!

All hail, ye patriots brave!

Rouse, ye Romans! rouse, ye slaves!

Charge, Chester, charge! on, Stanley, on!

Friends, countrymen, and lovers! hear me for my cause, and be silent that you may hear.

Rule VI.— A note of exclamation is used after ejaculatory words. *Examples:*—

Bah! Ugh! Ha, ha, ha! Fie, fie, fie!

Rule VII.—When intense expressions or phrases follow each other, an exclamation is used after each. *Examples:*—

Daughter of Faith, awake! arise!

The secret I implore: out with it! speak! discover!
utter!

Rule VIII.—The placing of the note of exclamation within or without quotation marks follows the same plan as that stated for the Note of Interrogation, Rule VI. (p. 41), which is, briefly, that when the exclamation *belongs* to the words quoted, and not to the words which introduce the quotation, the exclamation goes inside the last quotation mark; and when the exclamation belongs to the words which introduce the quotation, and not to the words which are quoted, the note of exclamation is placed *outside* the last quotation marks. *Examples:*

And heart-stricken we cry, “Oh that those lips
had language!”

At such a sight we involuntary exclaim, “How
mysterious are the ways of Providence!”

Think of the ills “which flesh is heir to”!

“It is perfectly allowable,” says Lord Suffolk,
“to use all the means that God and nature have
put into our hands”! My Lords, we are called
upon to protest against such horrible barbarity!
“That God and nature have put into our
hands”! What ideas of God and nature that
noble lord may entertain, I know not.

MARKS OF PARENTHESIS.

MARKS OF PARENTHESIS () are used to enclose words which are placed in a sentence to explain or illustrate it, but which words can be omitted without impairing the completeness of the sentence otherwise. They should only be used when the words which they enclose are distinctly separate in sense or construction from the sentence, more closely connected interpolations being sufficiently indicated by the use of commas.

Rule I.—When a person is referred to by a description or title, and his name is given after such description or title, the name is placed between marks of parenthesis. *Examples:—*

The gentleman who has just addressed you (Mr. Jackson) has left me little to say.

The words used by the late Archbishop of Canterbury (Dr. Temple) have been often quoted.

Rule II.—When in a simple sentence a statement is made which is an interpolation, the statement is enclosed within marks of parenthesis. *Examples:—*

“Are you still (I fear you are) far from being completely settled?”

If we exercise right principles (and we cannot

have them unless we exercise them), they must be perpetually on the increase.

The finest images which Joseph Hall conjures up (and many of them are wonderfully fine) never displace the great truths for the sake of which they are admitted.

Rule III.—When an incidental remark, enquiry, or exclamation is thrown in, such remark, enquiry, or exclamation should be enclosed by marks of parenthesis. *Examples*:—

Pleasure (whene'er she sings, at least) 's a siren.
Left now to himself (malice could not wish him a worse admirer), he resolves on a desperate project.

Know, then, this truth (enough for man to know):
Virtue alone is happiness.

While they wish to please (and why should they not wish it?), they disdain dishonorable means.
The rocks (hard-hearted varlets!) melted not into tears.

Consider (and may the consideration sink deep into your hearts!) the fatal consequences of a wicked life.

Not a few are the incitements of the working classes (would they were greater!) to the accumulation of property.

Rule IV.—When an explanatory reference is made in a statement it is enclosed in marks of parenthesis. *Examples*:—

In the passage quoted (vol. i., p. 29) the author's meaning is quite clear to one of ordinary intelligence.

When Saul was most energetic against the disciples (Acts ix. 1, 2), the turning-point in his life was at hand.

The Egyptian style of architecture (see Dr. Pocock; not his discourses, but his prints) was apparently the mother of the Greek.

Rule V.— Sometimes, though rarely, a parenthetical explanation or statement is made at the end of a sentence, when marks of parenthesis are used to close the sentence. *Examples:*—

The air was mild as Summer, all corn was off the ground, and the sky-larks were singing aloud (by the way, I saw not one at Keswick, perhaps because the place abounds in birds of prey).

The next day we were shown over the building by Mr. Jones (he has full power in the absence of the manager). It was an interesting visit.

Rule VI.— Sometimes a whole sentence, or more than one sentence, is parenthetical, and should be commenced with a capital letter and enclosed in parentheses, including a final point. *Example:*—

A certain man was sick, named Lazarus, of Bethany, the town of Mary and her sister Martha. (It was that Mary which anointed the Lord with ointment, and wiped His feet with her hair, whose brother Lazarus was sick.)

A further example of this Rule is given on p. 10, lines 8 to 14.



THE DASH.

THE DASH [—] is chiefly used when the construction of a sentence indicates an abrupt breaking off from the original train of thought. Like the notes of interrogation and exclamation, the dash is very effective when used with discrimination, but its too free use is misleading and unsightly.

Rule I.—When there is an unexpected turn given to a sentence the dash is used. *Examples:*—

He sometimes counsel takes — and sometimes snuff.
Men will wrangle for religion, write for it, fight for it, but — not live for it.

You have given the command to a person of illustrious birth, of ancient family, of innumerable statues, but — of no experience.

The people lifted up their voices, and blessed the good St. Nicholas; and, from that time forth, the sage Van Kortland was held in more honor than ever, and was pronounced a most useful citizen and a right good man — when he was asleep.

Rule II.—When the first part of a sentence is followed by words which give an elocutionary character to the whole, a dash is used between

the introductory words and the others. The comma is also retained before the dash when, as in the first and third examples following, it would be used whether the dash were used also or not. *Examples:—*

Greece, Carthage, Rome,— where are they? The pages of history — how is it that they are so dark and sad?

Then the eye of a child — who can look unmoved into that “well undefiled” in which heaven itself seems to be reflected?

Leonidas, Cato, Phocion, Tell,— one peculiarity marks them all: they dared and suffered for their native land.

Rule III.— When a sentence is abruptly broken off, the dash is used at the part where the break occurs. *Examples:—*

Was there ever a bolder captain of a more valiant band? Was there ever — but I scorn to boast. Hast thou — but how shall I ask a question which must bring tears into so many eyes?

Thou dost not mean — no, no; thou wouldst not have me make a trial of skill upon my child!

Rule IV.— When a person speaking is interrupted by another person, a dash is placed where the interruption occurs, though the dash used in such cases is generally twice the length of the ordinary dash. *Examples:—*

“I forgot my —” “Your umbrella?” hastily interrupted Janet.

“Please, your honor,” quoth Trim, “the Inquisition is the vilest ——” “Prithee, spare thy description, Trim; I hate the very name of it,” said my father.

Rule V.—A double length dash is used when a name or a word is omitted or suggested but not given. *Examples:—*

The party consisted of Lord H ——, Captain C ——, and Mr. G ——.

As the card was handed to Mrs. ——, she said, “John, what did you say to the lady?”

He used such “swear words” as d ——, etc.

Rule VI.—The double-length dash is used when two or more sentences or clauses lead up to a termination which is of a strongly expressive or pathetic character. *Examples:—*

Frankness, suavity, tenderness, benevolence, breathed through their exercise. And his family —— But he is gone: that noble heart beats no more.

In thirty years the western breeze had not fanned his blood: he had seen no sun, no moon, in all that time; nor had the voice of friend or kinsman breathed through his lattice. His children —— but here my breast began to bleed, and I was forced to go on with another part of the portrait.

Rule VII.—When ejaculatory words are used a dash separates them from the other words. *Examples:—*

With one hand the monster grasps his knife, and with the other — ah, cousin! — with the other he seized — a ham.

I take — eh! oh! — as much exercise — eh! — as I can, Madame Gout.

Rule VIII.— The dash is used before a word or phrase repeated in such a manner as to form what is termed an echo. *Examples:*—

You speak like a boy,—like a boy who thinks the old, gnarled oak can be twisted as easily as the young sapling.

Never is virtue left without sympathy,—sympathy dearer and tenderer for the misfortune that has tried it and proved its fidelity.

Shall I, who was born, I might almost say, but certainly brought up, in the tent of my father, that most excellent general,—shall I, the conqueror of Spain and Gaul, and not only of the Alpine nation, but of the Alps themselves,—shall I compare myself with this half-year captain?

Rule IX.— When a parenthetical remark is introduced between words which are repeated as in the last example, a dash is placed both before and after the marks of parenthesis. *Examples:*—

“When I am old — (and, oh, how soon
Will life’s sweet morning yield to noon!) —
When I am old, this breezy earth
Will lose for me its voice of mirth.”

Then I told what a tall, upright, graceful person their great grand-mother Field once was, and how in her youth she was esteemed the best dancer — (here Alice's little right foot played an involuntary movement, till, upon my looking grave, it desisted) — the best dancer, I was saying, in the country.

Rule X.— When a series of rhetorical (as distinct from other styles of composition) phrases is used cumulatively to enforce a certain conclusion, a dash is used at the end of the series and immediately before the conclusion arrived at. *Examples:*—

That patriotism which, catching its inspirations from the immortal God, and leaving at an immeasurable distance below all lesser, grovelling, personal interests and feelings, animates and prompts to deeds of self-sacrifice, of valor, of devotion, and of death itself — that is public virtue; that is the noblest, the sublimest, of all public virtues.

The affections which spread beyond ourselves, and stretch far into futurity; the workings of mighty passions, which seem to arm the soul with an almost superhuman energy; the innocent and irrepressible joy of infancy; the bloom and buoyancy and dazzling hopes of youth; the throbbings of the heart when it first wakes to love, and dreams of a happiness too vast for earth,— these are all poetical.

Rule XI.— If a dramatic effect is sought, or arises from the nature of the composition, a

dash is used immediately before the dramatic passage. *Example:—*

Lord Cardinal! if thou think'st on heaven's
bliss,

Hold up thy hand; make signal of that hope.—
He dies, and makes no sign.

Rule XII.— When a remark which is explanatory, or an intermediary expression, is introduced in a sentence, and it is not of a distinctly parenthetical nature, a dash is used before and after it. *Examples:—*

In pure description,— such as is not warmed by passion, or deepened by philosophical reflection,
— Shelley is a great master.

There are times—they only can understand who
have known them— when passion is dumb.

It was under the influence of impulse—the impulse of nature on his own poetic spirit—that Burns went forth singing in glory and in joy on the mountain side.

The finest displays of power,— such as those which delineate Prometheus blessing mankind and defying the thunder of Jove, even when fastened to the barren rock, with the vulture tugging at his heart,— what are they but the principles which have animated men who have struck for freedom?

Rule XIII.— When such words as *namely*, *that is*, etc., are understood, but not used, the dash may take their place. *Examples:—*

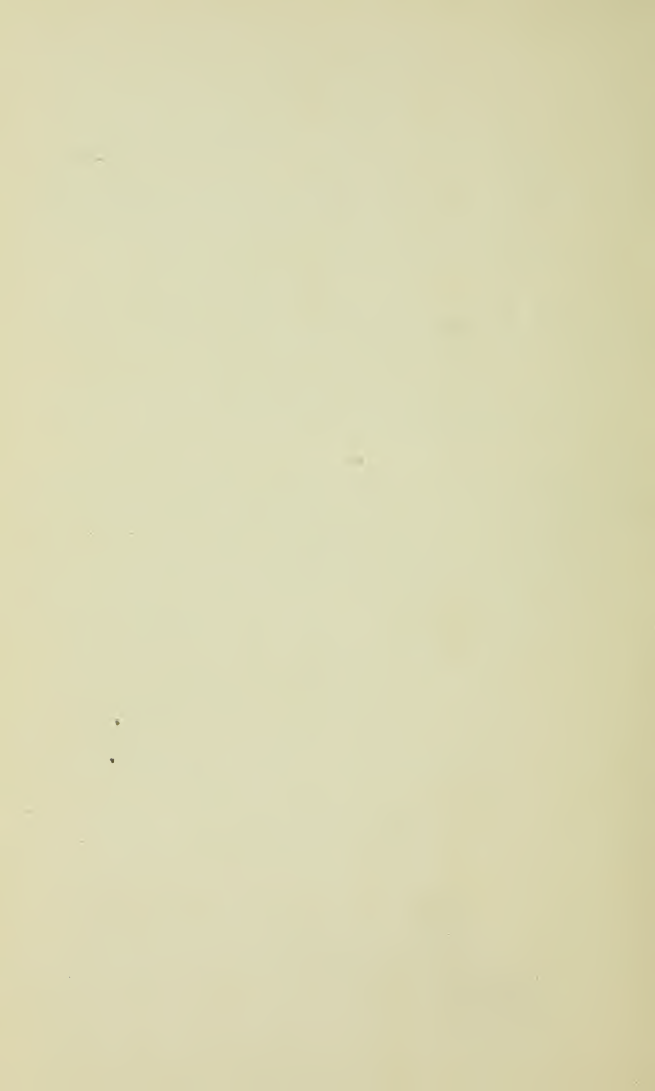
The four greatest names in English poetry are almost the first we come to — Chaucer, Spencer, Shakespeare, and Milton.

Kings and their subjects, masters and slaves, find a common level in two places — at the foot of the cross, and the grave.

Rule XIV.— The dash is generally used after a comma when addressing a person in a business communication. *Example*:—

Dear Sir,— I beg to acknowledge receipt of yours of the 5th inst.

Note.— Printers use a dash after a title forming a note-head to a paragraph, before the name of the author when given at the end of a quotation or paragraph, between questions and short answers when printed in the same paragraphs, and in other instances; but as its use in these particulars depends largely upon what is known as “the style of the house,” it is not thought necessary to go into further detail here.



THE APOSTROPHE.

THE APOSTROPHE ['] is used before or after an *s* when the word indicates possession of anything. It is also used in place of letters omitted from a word, or when the word is shortened.

Rule I.—When a word shows that something is possessed an apostrophe is used before the terminating letter *s* if the word does not indicate more than one, or is formed by altering a letter to indicate more than one, and after the terminating *s* if the word indicates more than one. It is also used at the end of a word where, in order to avoid the hissing sound, the *s* is omitted. *Examples*:—

John's hat blew off.—The ox's hide.

A friend should bear a friend's infirmities.

Tired Nature's sweet restorer, balmy sleep.

O majestic Night, Nature's great ancestor, Day's
elder born!

On eagle's wings he seemed to soar.—Our ene-
mies' resistance.

The four poets' verses were excellent examples of
their styles.

The soldiers' chargers were well groomed.

Men's, women's, and children's voices were all
mingled together.

The people's shouts were long and loud.

For quietness' sake the man would not enter into
any dispute.

For conscience' sake he made amends.

It was counted unto him for righteousness' sake.

Rule II.—Names of people which end in *es* sounded as a distinct syllable take *only* the apostrophe after them, but names of people of one or two syllables and ending in *es* which is not pronounced separately take both the apostrophe after the *es* and a terminating *s*. *Examples*:—

Hodges' thoughts were deep. Apelles' portraits.
Xerxes' fleet. Bridges' "Punctuation Simplified."

St. James's Church. Burns's poems. Jones's groceries. St. Thomas's Hospital.

Rule III.—The apostrophe is used where letters are omitted from a word, or when a word is shortened. *Examples*:—

'Mid such a heavenly scene as this, death is an empty name.

'Mongst horrid shapes, and shrieks, and sights unholy.

Go to, I'll no more of 't: it hath made me mad.

And in the following words: I've (I have), 'em (them), i' the (in the), o'er (over), don't (do not), 'gainst (against), he's (he is), ne'er (never), thou'rt (thou art), 'tis (it is), who'd (who would), you'll (you will).

Rule IV.—In cases like the following the apostrophe is used before the *s*. *Examples*:—

Mark all the *a*'s and *o*'s in your exercise.

In this sum there are four 2's and three 5's.

Note.—Sometimes the word *borough* is contracted into *bro'*, or *boro'* with the apostrophe at the end, but the contraction is undesirable.

THE HYPHEN.

THE HYPHEN [-] is used both to join and divide words.

Rule I.—When a prefix ends, and the word to which it is attached begins, with a vowel, both vowels being separately pronounced, a hyphen is generally used to join them. *Examples:—*

A man of pre-eminence in his profession.

Man possesses the great privilege of co-operating with his beneficent Creator.

Ben Jonson, the great dramatist, was co-eval with Shakespeare.

To-day, to-night, to-morrow, are invariably printed with a hyphen. *Example:—*

Never put off till to-morrow what you can do to-day.

Rule II.—When two words are used in such a manner as to make them practically one, a hyphen joins them. *Examples:—*

Better be trampled in the dust than trample on a fellow-creature.

He spoke no warrior-word, he bade no trumpet blow.

Imagination is the truth-seeing and the beauty-seeing power.

Rule III.—On the use of the hyphen in compound words the author has obtained permission to print the following extract from the excellent “Rules for Compositors and Readers employed at the Clarendon Press, Oxford,” compiled by Mr. Horace Hart, Printer to the University of Oxford:—

Such compound nouns, and similar words in familiar use having but one accent, as —

Bírdcage	Hóurglass
Bláckbird	Mántelpiece
Brícklayer	Nówadays
Býway	Séaport
Býword	Téapot
Dréssmaker	Wátchcase
Háirdresser	Whéelbarrow
Hándkerchief	

have each become from familiar use one word, and require no hyphen.

Compound words of *more than one accent*, as ápple-trée, chér-ry-pié, grável-wálk, etc., require the hyphen; as well as those which follow:—

By-and-by	Never-ending
By-law	One-and-twenty
By-the-by	One-eighth
Court-martial	Serio-comic
Cousin-german	Starting-point

Good-bye	Step-father
Half-crown	Title-deeds, etc.
Half-dozen	

But half an inch, half a dozen, etc., require no hyphen.

The use of the hyphen in the above-quoted "Rules" is sufficient guide to its application to compound words.

Rule IV.—Descriptive phrases should be joined by a hyphen. *Examples:*—

Some out-of-the-world place; a matter-of-fact-looking person; long-looked-for news.

Rule V.—When a descriptive word or phrase *precedes* the person or thing described, a hyphen should be used, but not when it *follows* the person or thing described. *Examples:*—

A well-known statesman. The statesman was well known.

It is a well-known fact. The fact is well known.

A nineteenth-century invention. The invention was of the nineteenth century.

But when the descriptive word ends in "ly" the hyphen is not generally used. *Examples:*—

A newly built house. That lately formed engagement.

Rule VI.—Preference is to be given to dividing words at such parts as indicate their origin,

particularly on the vowel, rather than at the parts indicating their pronunciation. Affixes should always be sharply separated from the root word in dividing. In printing offices it is a recognised rule that unless the lines are very narrow, words are not divided on a single-letter or two-letter syllable at the commencement or a two-letter syllable at the end. *Examples:—*

Pro-phet, an-ti-po-des, ha-bit, tri-bute, re-ve-la-tion, sing-ing, con-fess-ing, com-bat-ing, de-part-ed, re-gard-ed, bi-o-gra-pher.

MARKS OF QUOTATION.

MARKS OF QUOTATION [“ ”] consist of two inverted commas at the beginning, and two apostrophes at the end, of the words of an author or speaker quoted, or titles of books.

Rule I.—When *actual* words written by another person are introduced into one's own composition, such words are placed in marks of quotation; but if another author's words are *adapted*, quotation marks are unnecessary. *Examples:—*

Socrates said, “I believe that the soul is immortal.”—Socrates said he believed in the immortality of the soul.

After Cicero, the literary history of the Romans is written in one line of Tacitus: “As adulation increased, great minds were deterred.”—Great minds were deterred as adulation increased, according to Tacitus.

“We can see Nature through the spectacles of books,” says Dryden.—He saw Nature, as Dryden expresses it, through the spectacles of books. When Fénelon's library was on fire, “God be praised,” said he, “that it is not the dwelling of a poor man.”

In newspaper reporting, however, it is not usual to quote speeches even when the actual words of the speaker are given.

Rule II.— When quotations are made without any introductory matter, but merely with the words “says St. Augustine,” “he said,” etc., placed after the first appropriate clause in the quotation, marks of quotation are used where the words quoted begin and end, and again where the words quoted are recommenced and ended. *Examples:* —

“There is but one object,” says St. Augustine, “greater than the soul; and that one is the Creator.”

“Let me make the ballads of a nation,” said Fletcher of Saltoun, “and I care not who makes its laws.”

“I rise,” he said, “to a point of order.”

Rule III.— When a speaker or writer repeats words which he has previously spoken or written, such words should be placed within marks of quotation. *Examples:*—

I draw attention to what I said on a former occasion, that “no man can be happy who is destitute of good feelings and generous principles.” What I am now saying must be regarded in the light of my previous statement, that “it is always better to be prepared for an emergency likely to arise.”

Rule IV.— Where the title of a book is referred to in a sentence, such title is quoted. *Examples:*—

You should read Carlyle's "The French Revolution."

Ruskin, in his "Seven Lamps of Architecture," says that there is a marked likeness between the virtue of man and the enlightenment of the globe he inhabits.

Johnson's "Lives of the English Poets" may justly be considered as the noblest specimen of elegant and solid criticism which any age has produced.

Rule V.—When a word or phrase is used in a manner which draws special attention to it, such word or phrase is quoted. *Examples:—*

We find the word "pharisaical" very useful in our modern speech.

I am not sure but that the "golden age" of manners is to begin among those who are now despaired of for their want of refinement.

Rule VI.—When a quotation occurs within a quotation, single marks of quotation are used for the inner quotations. *Examples:—*

The speaker went on: "It is well for us always to remember that 'all that glitters is not gold.'"

Trench well says, "What a lesson the word 'diligence' contains. The only secret of true industry in our work is love of that work."

Apart from the examples given above, when several complete paragraphs are quoted, marks of quotation commence each paragraph, and if

in the course of these quoted paragraphs an inner quotation occurs which is carried on to the next paragraph, such paragraph commences with both double and single marks of quotation.

BRACKETS.

BRACKETS [] are used to enclose words or phrases which are explanatory; but they must not be confused with parentheses, which have a wider and more literary purpose. When brackets are used in quotations it is not necessary to close and begin again the marks of quotation before and after the brackets.

Rule I.—When it is desired to show what a thing is, brackets are used to enclose the reference. It will be noticed that in the definitions of the various points treated in this Manual, each point as it comes is enclosed in brackets.

Examples:—

“The Comma [,] is,” etc.; “The Semicolon [;] is,” etc.; “The Colon [:] is,” etc. See also their use in “Miscellaneous,” below.



Rule II.—When words or phrases are inserted in a quotation as a correction, or as indicating an accidental omission of a word, the words so inserted are enclosed within brackets. *Examples:—*

“The captain had several men died [who died] in the ship.”

“Crotchets [the writer means marks of parenthesis] are used to enclose a sentence, or part of a sentence,” etc.

MISCELLANEOUS.

There are certain characters not really within the scope of this work, but which may be indicated by their enumeration as follows:—

The Inverted Comma [‘], in such words as M'Donald; Two Commas [„], indicating repetition of words in the line above them; the Index or hand [], directing special attention; Three Asterisks [* * *], sometimes used the same way as the index; the Caret [^], used in manuscript and on proofs to show the omission of a letter or words; the Brace [], to join words in different lines all applicable to one particular ending; marks of Ellipsis [—, . . ., * * *], indicating omission of letters or words; Leaders [.], to lead the eye to the end of a line in indexes, contents, etc.; Six Accents — the Acute ['], the Grave [`], the Circumflex [^], the Long [—], the Breve or Short [ˇ], and the Diæresis [¨] — to indicate pronunciation, inflection of the voice, and for other purposes in foreign languages; the Cedilla [ç], when it has the sound of *s* before *a* or *o* in words taken from the French; the Tilde [~], placed over the *n* in Spanish; and Marks of Reference — the Asterisk, or Star [*], the Dagger [†], the Double Dagger [‡], the Section [§], Parallel Lines [||], and the Paragraph [¶] — used in the order here given, for references in the text and in foot-notes.

PRACTICAL ADVICE TO AMATEUR AUTHORS.

THE following advice to amateur authors is taken, by kind permission of the Editor, from a very practical article in that most interesting journal, *T.P.'s Weekly*:—

In amateur writing, as in amateur farming, it is the market that ultimately counts. The bringing of pigs to market always was, and always will be, a matter of personal shrewdness and adaptability—qualities which cannot be imparted. What can be imparted is a correct idea of the position of the outside contributor. This, I think, is widely misunderstood. In the nature of the case he is at a great disadvantage. No editor can run a paper on the chances of his letter-box. (Nor without them.) He must have a staff, whether inside or outside the office. The ship must be worked by a crew. Thus, only certain portions or elements of a journal can be thrown open to unsolicited offerings. But because they are thrown open they are not therefore closed to nearer and more practiced pens. Nor can an editor limit his initiative in procuring articles by direct commission. These facts, and others like them, make the barrier between the contributor and print. They cannot be helped. The outside contributor may devote hours to an article, ignorant of the fact that the editor has already commissioned one on the same subject. Many contributors appear to think that acceptance or rejection depends solely upon

literary merit. This is not the case. An editor is constantly returning a better-written article than the one he accepts. He is not in the position of a judge awarding a prize, but is in that of a merchant procuring certain wares which he proposes to sell to regular customers, whose tastes and limitations he knows. An article, therefore, may be rejected for many reasons which the contributor cannot easily discover. Here are a few:

1. It is too good—that is to say, its thought and style would go over the heads of the readers.

2. Though excellent, it is not in harmony with the usual contents of the paper. Thousands of MSS. are returned for this reason.

3. Though suitable in subject and correct in style, it lacks readability.

4. It is too long, and not good enough to be worth cutting. A great many contributors never ask themselves what is the probable space which an editor can afford, though the paper itself provides easy indications.

5. The article is returned simply because one on the same subject is at hand.

6. The contributor has failed to notice that the subject has been treated—very possibly in an inferior way.

7. The article, though excellent, would cause some special embarrassment.

Such an array of obstacles may seem appalling, but it is precisely by realizing them that the contributor can hope to find that “way of acceptance” which he desires. The contributor should take himself less seriously and his editor more seriously. Generally speaking, the attack on a paper should begin with very short contributions. The paragraph is the unit of journalism, and the beginner’s best introduction. Thousands of disappointed writers

would have seen themselves in print long ago if they had written paragraphs about common things, instead of beating out long articles on hackneyed subjects, or soaring into self-expression. The character and architecture of a paper cannot be too carefully studied. When a good idea occurs, which will demand time and labor in the working out, it is well to write to the editor, shortly explaining the proposed article, and offering to send it on approval. A final word of consolation: hardly any journal can maintain its interest without the help of the chance contribution. This is a maxim. The way may be barred — it cannot be otherwise — to the unsolicited contribution which has no compelling merit. But the right contribution — *come from whom it may* — goes to the printer by special messenger.

TYPOGRAPHICAL MARKS EXEMPLIFIED.

sance; very noble in its simplicity, in its proportions, and in its masonry, ^{note} especially the ~~the~~ grand way in which the oblique archstones rest on the ~~butments~~ of the bridge, palpably safe, both to the sense and eye; note also the sculpture of the Annunciation on the southern side of it; how beautifully arranged, so as to give more lightness and grace to the arch—the dove, flying towards the Madonna, forming the keystone,—and thus the whole action of the figures being parallel to the curve of the arch, while all the masonry is at right angles to it. Note, finally, one circumstance which gives peculiar firmness to the figure of the angel, and associates itself with the general expression of strength in the whole building; namely, that the sole of the advanced foot is set perfectly level, as if placed on the ground, instead of being, as in most modern figures of this kind. The sculptures themselves are not good; but these pieces of feeling in them are very admirable.

The two figures on the other side, St. Mark and St. Theodore, are inferior, though all by the same sculptor, Girolamo Campagna. The bridge was built by Antonio da Ponte in 1588. It was anciently of wood, with a drawbridge in the centre, a representation of

Explanations.— 1. The letter “t” is upside down. 2. The letter “i” is omitted. 3. Substitute a full-point for comma, and begin a fresh sentence. 4. The word “the” to be deleted. 5. Space standing up, showing black mark between words. 6. Reader has crossed out word accidentally. Wishing it retained, he places the Latin word “stet” (let it stand) in margin, at the same time placing dots under the word. 7, 15. trs. means transpose the two words or letters. 8. Three lines under a letter or word indicate that it should be in capitals, two lines mean small capitals, and one line italics (or if already in italics, roman). 9. l. c. (lower case of type—containing small letters, in distinction from the upper case, having only capitals, etc.) means here that a small letter is to be used instead of the small capital. 10. Corner of line has slipped. 11. Underlined for italics. 12. A space (technically a “lead”) omitted between the lines. 13. The letters in the

PAGE AFTER MAKING CORRECTIONS MARKED.

sance; very noble in its simplicity, in its proportions, and in its masonry. Note especially the grand way in which the oblique archstones rest on the buttments of the bridge, safe, palpably both to the sense and eye; note also the sculpture of the Annunciation on the southern side of it; how beautifully arranged, so as to give more lightness and grace to the arch—the dove, flying towards the Madonna, forming the keystone,—and thus the whole action of the figures being parallel to the curve of the arch, while all the masonry is at right angles to it. Note, finally, one circumstance which gives peculiar firmness to the figure of the angel, and associates itself with the general expression of strength in the whole building; namely, that the sole of the advanced foot is set perfectly level, as if placed on the ground, instead of being thrown back behind like a heron's, as in most modern figures of this kind.

The sculptures themselves are not good; but these pieces of feeling in them are very admirable. The two figures on the other side, St. Mark and St. Theodore, are inferior, though all by the same sculptor, GIROLAMO CAMPAGNA.

The bridge was built by Antonio da Ponte, in 1588. It was anciently of wood, with a drawbridge in the centre, a representation of

From "Hazell's Annual."

word are too far apart, and should be closed up. **14.** A bad letter. **16.** The letter is face downwards. **17.** w.f. (wrong fount) indicates that the letter marked belongs to another fount of type. **18.** Underlined for roman. **19.** An omission; a caret (Λ) is marked in the place, and the words written in margin. **20.** Commence a new paragraph. **21.** The paragraph should not have been broken here, but should run on as a mere sentence. **22.** Underlined for small capitals. **23.** Should be indented to show beginning of new paragraph. **24.** Lower-case letters to be substituted for the small capitals. **25.** A comma instead of a full-point is required. **26.** A space to be put in between the two words to separate them. **27.** The letter "n" omitted. A *wrong* letter (technically a "literal") should be marked through and the correct one written in the margin.

BOOK TYPE FACES.

THE complete set of types in any quantity is called a **FONT**. The size by which a type is known is determined by the vertical measurement of the piece of metal on which it is cast. The following show the usual sizes used in books :

5½ point—	Does not this ‘divine art’ which has enlightened the world
6 point—	Does not this ‘divine art’ which has enlightened th
7 point—	Does not this ‘divine art’ which has enlightened t
8 point—	Does not this ‘divine art’ which has enlight
9 point—	Does not this ‘divine art’ which has enligh
10 point—	Does not this ‘divine art’ which has e
11 point—	Does not this ‘divine art’ which has
12 point—	Does not this ‘divine art’ whic
14 point—	Does not this ‘divine art’
18 point—	Does not this ‘divine a

Approximately, a **POINT** is $\frac{1}{72}$ of an inch. Six point type is therefore type cast on a body $\frac{6}{72}$ or $\frac{1}{12}$ of an inch high ; eight point type is type cast on a body $\frac{8}{72}$ or $\frac{1}{9}$ of an inch high, etc.

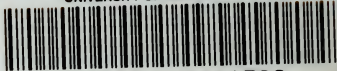
Twelve point type, formerly called pica, is universally regarded as the standard type. Six pica ems laid sideways, thus, **Ξ Ξ Ξ Ξ Ξ Ξ**, are equal to an inch, and seventy-two of them to one foot.

It is often a matter of great perplexity to an author or publisher to know in what type he shall print a certain work. Although the choice is arbitrary and depends upon many surrounding circumstances, such as the nature of the work or the intended bulk of the book, custom has relegated certain sizes of type to a certain size of page. The following table will therefore be found useful, giving, as it does, the technical names of the paper and its sections when folded into recognized sizes; and also the generally accepted widths and lengths of the type of pages suitable for such sizes of type, and suggestions for the particular size of type which may be used, and which are generally adopted:

NAMES OF PAPERS AND THEIR DIVISIONS FOR BOOK PRINTING	Size of Paper of Page in inches	Size of Page of Type in Pica ems		SIZE OF TYPE MOST SUITABLE
		Length	Width	
FOOLSCAP—				
Full sheet	13½ x 17	41	30	12, 11, 10 point
Quarto (4to)	6¾ x 8½	32	18	} 10, 9, 8 point
Octavo (8vo)	4¼ x 6¾	28	15	} 8, 7, 6 point
Duodecimo (12mo)	3¾ x 5½	19	15	
Sixteenmo (16mo)	3¾ x 4¼			
CROWN—				
Full sheet	15 x 20	48	34	12, 11, 10 point
Quarto (4to)	7½ x 10	36	21	} 11, 10, 9 point
Octavo (8vo)	5 x 7½	32	16	} 9, 8, 7 point
Duodecimo (12mo)	3¾ x 6½	23	16	
Sixteenmo (16mo)	3¾ x 5			
DEMY—				
Full sheet	17½ x 22½	54	42	14, 12, 11 point
Quarto (4to)	8¾ x 11¾	42	24	12, 11, 10 point
Octavo (8vo)	5½ x 8¾	36	19	11, 10, 9 point
Duodecimo (12mo)	4¾ x 7½	26	20	9, 8, 7 point
Sixteenmo (16mo)	4¾ x 5½	21	12	8, 7, 6 point
Thirty-two mo (32mo)	2¾ x 4¾			
ROYAL—				
Full sheet	20 x 25	64	48	14, 12, 11 point
Quarto (4to)	10 x 12½	48	27	12, 11, 10 point
Octavo (8vo)	6¼ x 10	40	21	11, 10, 9 point
Duodecimo (12mo)	5 x 8¾	29	21	10, 9, 8 point
Sixteenmo (16mo)	5 x 6¾	24	14	9, 8, 7 point
Thirty-two mo (32mo)	3½ x 5			

With the aid of the above table, and by bearing in mind that a pica em is one-sixth of an inch, any person, with an ordinary measuring rule, can fix the length and width of his page—which, notwithstanding the measurements given above, is within certain limits quite arbitrary, as is also, indeed, the size of type which may be used.

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